

A large, stylized white letter 'S' is the central graphic element. It is positioned vertically, spanning across a horizontal line that divides the background into two shades of orange: a darker, muted orange on top and a brighter, more saturated orange on the bottom. The 'S' is thick and has a slightly irregular, hand-drawn feel.

166th Season

Handel & Haydn

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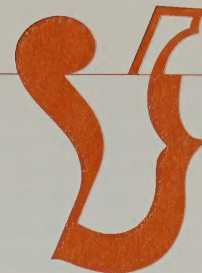
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H







## The Professional Public Concert

by Joseph Dyer

Between the death of Bach in 1750 and that of Beethoven in 1827 vast changes took place in the vehicles of musical performance. Concomitant with changes in taste and style throughout this period, there occurred a progressive "professionalization" of the public concert, itself a relative newcomer to the world of music. Previously, church and court were the twin supports of professional ensembles outside the opera house. Orchestras tended to be rather small and, apart from gala festivals in England, the large chorus was unknown. Though religious services, which particularly in Italy included independent instrumental music, were open to all, concerts by the highly proficient court orchestras were generally accessible to few besides the hereditary nobility. The orchestra at the electoral court in Mannheim enjoyed an international reputation: visitors marveled at the perfection of its execution. Several noted composers belonged to the orchestra, and literally hundreds of symphonies were spawned from its ranks.

Economic restraints and the disruptions of the Napoleonic wars led to the dissolution of many a court musical establishment. The professional court musician, never quite secure from such caprice, now found himself with a diminished opportunity for future employment as a performer. The municipal musicians (*Stadtpfeifer*) found that they could not support themselves solely on the income from the performance of their official duties. Not all the musicians affected by these developments could find alternative employment as "free" artists on a level commensurate with their abilities. Most had to look to teaching or hope that a post in a theater orchestra would fall vacant.

The scarcity of positions was due in part to the orchestras of middle-class amateurs which had formed in the late eighteenth century and continued well into the nineteenth. They employed a few professionals, principally winds and brass. Professional string players were not always welcome, since they usually required payment for their service. These "dilettante" orchestras (as they were called in German-speaking lands) were often far from what the English name implies. The results depended on the quality of the players; a dilettante was merely a person who did not earn his living from

music. Amateurs with sufficient leisure time could become quite accomplished instrumentalists, and a professional orchestra brought no guarantee of an adequate performance because rehearsal time was always insufficient by modern standards.

Mozart, shortly after his arrival in Vienna, associated himself with Philipp Jakob Martin and his summer *Dilettante Concerts* in the Augarten. Only the bassoons, trumpets and drums were paid. Martin organized similar concerts during the winter in a municipal building known as the Mehlgrube. Mozart admired Martin's business acumen and thought that the amateur-professional orchestra was rather good, though when Mozart arranged for his own "Academies" (as concerts were known in Vienna), he hired professional musicians from the Burgtheater.

Amateur orchestras existed in many other cities and towns to play the orchestral music which then represented the leading edge of compositional developments. The *Grosses Konzert*, founded in 1743 by a group of Leipzig nobles and wealthy merchants, was renamed two decades later the *Liebhaber-Concert*. Berlin had its own *Liebhaber* (amateur) concerts from 1770 to 1797. The Parisian *Concerts des Amateurs* commenced in 1764 and developed into the *Société de la Loge Olympique*, for which Haydn wrote the "Paris" Symphonies. The success of these ventures depended on a pool of skilled amateurs who could be inspired by a director with strong musical and organizational talents. Many undertakings did not survive for want of stable management, sustained enthusiasm or seriousness of purpose.

Dr. Charles Burney, author of a famous history of music, observed the limitations of such orchestras on a visit to Hamburg in 1775:

At night I was carried to a concert, at the house of M. Westphal, an eminent and worthy music-merchant. There was a great deal of company; and the performers, who consisted chiefly of *dilettanti*, were very numerous. This kind of concert is usually more entertaining to the performers than the hearers;... in these meetings, more than others, anarchy is too apt to prevail, unless the whole be conducted by an able and respected master.



Presumably the audience paid no fee for the privilege of attending this particular evening's entertainment. It was to such informal semi-public gatherings that the term "concert" was first applied.

The deficiencies of the Dilettante Concert as an institution encountered ever more insistent criticism as the nineteenth century wore on. Audiences demonstrated less and less tolerance of their neighbors' shortcomings as performers. Composers, beginning with Beethoven, made the kind of technical demands which only highly trained professionals could hope to master. Berlioz and Wagner delivered one broadside after another against shabby playing, whether amateur or professional. In some cases friction between unpaid amateurs and paid professionals in the same orchestra was a source of unpleasantness. Audiences were also becoming accustomed to the heady excitement of the virtuoso concert, and they expected some of the same thrill from orchestral music making. To attain this goal, a more exacting orchestral technique was required.

All of these developments opened the way for a resurgence of the professional orchestral instrumentalist who was not a travelling virtuoso, but first a viable organizational model had to be found. The idea of a subscription series under professional management was not the self-evident solution one might assume today, for not every nineteenth-century city had the resources or social structure to develop public musical institutions. In London, however, the love of music and the entrepreneurial spirit had produced an embryonic "concert series" by the late seventeenth century, when John Bannister offered "music performed by excellent masters" every day. The admission price of one shilling included ale and tobacco. This clubbish atmosphere characterized many early concerts, both in England and on the continent. A monthly series at the home of William Caslon (1692-1766), the renowned type-founder, featured:

... Corelli's music, intermixed with the Overtures of the Old English and Italian operas... and the more modern ones of Mr. Handel. In the intervals of the performance the guests repasted themselves at a sideboard, which was amply furnished; and, when it was over, sitting down to a bottle of wine, and a decanter of excellent ale, of Mr. Caslon's own brewing, they concluded the evening's entertainment with a song or two of Purcell sung to the harpsichord, or a few catches, and about twelve retired.

Music and refreshment were frequent partners in the early history of public performances. For outdoor music and recreational diversions no European institution rivalled London's Vauxhall Gardens. Most of the concerts held in its agreeable environs were professional.

Toward the end of the eighteenth century there was established in London the *Professionals Concert*, which founded when it opposed the Haydn-Salomon Concerts in the 1790's. The later London Philharmonic Society, founded in 1813, had as its specific purpose the cultivation of a higher standard of performance. The Society commissioned (or so it thought) Beethoven's Ninth Symphony. All of its players were professional, but only the wind players were paid. Something of a stir was created when a plan was implemented to fund insurance benefits for the musicians' families

with profits from the concerts. The amateur tradition of music for the sheer joy of it remained strong in England!

Leipzig was the first city to have a professional concert orchestra supported by an association of leading citizens. Beginning in 1781, it performed in a specially outfitted room in the cloth merchants building (Gewandhaus). Mendelssohn, its most famous conductor, was appointed in 1835. After a number of false starts, Vienna had its first professional concert series in 1842, a relatively late date for a musical center of such importance. The Vienna Philharmonic, directed at first by Otto Nicolai, gave only 22 concerts during the first 18 years of its existence. The New World was not far behind these European endeavors: the New York Philharmonic was established in 1842. It underwent one crisis after another during the remainder of the century as external support waxed and waned. Its players had to hold theater jobs, hence attendance at rehearsals suffered if a better playing commitment was at hand. When Henry Lee Higginson founded the Boston Symphony Orchestra in 1880, he bound the musicians by contract to forego outside engagements during the concert season. Only the Handel and Haydn Society could make use of their services when they were not needed for a concert or rehearsal. Before the creation of the Boston Symphony, residents of this city depended on the Harvard Musical Association orchestra of amateurs, visiting orchestras or the Handel and Haydn orchestra for exposure to the symphonic repertoire.

With the growth of the fully professional concert orchestra, however imperfect, the amateur either had to retire to his parlor or discover another outlet for public music making. That outlet, choral singing, had already begun to sink its roots deep into middle-class musical culture. The first important group with a stable organization was the Berlin Sing-Akademie, created almost unintentionally in 1791 by Carl Friedrich Fasch with a group of his singing pupils. Unlike the Handel and Haydn Society which gravitated immediately to the oratorio repertoire, the Sing-Akademie cultivated a cappella choral song. Its members came from the professions, the mercantile class, and minor officialdom. The Sing-Akademie had its moments of glory in 1829 with the revival of the Saint Matthew Passion and in 1834-35 with the first performance of the B Minor Mass. It often sang for charitable purposes and disaster relief, as did most of the nineteenth-century choral societies. It has been in continuous existence since 1791, though in 1963 the "refounding" of the venerable institution was announced in East Berlin, ostensibly because "only today, in our workers and farmers state can the true humanistic ideals of the founders of the Sing-Akademie find their fulfillment"—a quintessentially bourgeois institution turned proletarian!

Choral societies along similar lines were established in many German cities during the first half of the nineteenth century. The popular choral festivals would have been impossible without the resources they provided. The joy of singing united thousands throughout Europe and America in the great mixed choirs which selectively appropriated for themselves a few works from the Baroque and Classic periods (Bach's Passions, Handel's oratorios, and Haydn's *Creation* and *Seasons*) and encouraged nineteenth century composers to write for their resources. Much of the latter repertoire turned out to be rather undistinguished, though it was prepared for frequent performances with the same fervor bestowed on the



supreme masterworks. The amateur choralist sang for relaxation and enjoyment, but also for an intimate sense of participation in a heady emotional experience, one which did not, however, require the arduous personal discipline inseparable from mastery of an orchestral instrument. A choral society could likewise accommodate enormous numbers of singers: the Handel and Haydn Society frequently performed with over 500 members—a chorus of *only* 300 was a cause of alarm at declining interest.

Depending on the country and the social status of the participants, the choral movement had other goals quite independent of the cultivation of musical art. Massed choirs had been a distinctive English tradition ever since the great Handel Commemorations of the late eighteenth century. Their overwhelming effect impressed foreign visitors and encouraged the spread of choral music on the continent. Henry Raynor, in *Music and Society Since 1815*, makes a strong case for the relationship between choral singing, nonconformism and the working classes of the English factory towns. The Methodists fostered spiritual hymn singing as they devoted themselves to the moral improvement of a populace victimized by industrialization. Choral societies were the natural vehicles of both educational and moral uplift. Choral singing was touted as the road to virtue for the working classes: “sentiments are awakened in them which makes them love their families and homes; their wages are not squandered in intemperance, and they become happier as well as better” (George Hogarth, father-in-law of Dickens, writing in 1835). Still other choral societies: Liverpool (1831), Huddersfield (1836), Manchester (1850) drew their support from the middle class, but London’s first big choir, the Sacred Harmonic Society (1832), had close ties with Exeter Hall, the most important Methodist center in the capital.

Social aims of a similar nature determined the structure of the Orphéon movement in France, though its principal goals were educational, not religious or social. The Orphéons were working-class choirs spread throughout France which cultivated a cappella singing and administered a method to teach note reading. (The English tonic sol-fa system was also linked with educational choralism.) At the height of its popularity in 1860 the movement enrolled 150,000 singers in 3,200 Orphéons. In Switzerland choral singing became a significant expression of social solidarity and national consciousness, as well as an intimate communion with high art. The publisher Hans Georg Nägeli promoted the founding of choral societies with a zeal approaching mystical fervor:

Where does each individual perfect his personality simultaneously through the free expression of feelings and words? Where does he become aware, intuitively and in many different ways, of his human autonomy and solidarity? Where does he radiate love as well as imbibe it at the instant of every breath? Where, I ask you, but in choral singing?

These words were written in 1809, and though they apply specifically to certain political and educational objectives pursued in conjunction with the educational theorist Pestalozzi, the sentiments would have been echoed by quite a few nineteenth-century choralists.

German male choirs were hotbeds of a militant brand of nationalism in the nineteenth and early twentieth centuries.

They raised their voices in folk song and in celebration of the fatherland. A particularly famous collection of music, *Lyre and Sword* (1814) set the tone for these organizations, which in 1862 came together in the German Sängerbund. The organization was banned immediately after the Second World War, but reconstituted in 1949 and remains a respectable part of the German musical scene today. Nationalist sentiments were not necessarily royalist ones, as every European monarchy realized. In their system of organization the choral societies were far more democratic than the political institutions which surrounded them and which regulated the daily lives of their members. The conductor was elected by the membership, as were the principal officers, and important decisions depended on the establishment of a consensus. In most of the societies women held an equal footing with men. Naturally the civil authorities could not afford to ignore any large gatherings of the educated bourgeoisie. A German police report voiced the prevailing mood of suspicion when it noted that “the encouragement of democratic tendencies lies at the root of many of these choral societies [*Gesangsvereine*].” Only in England and America were the societies free of seditious tendencies, though some of the English workers’ choirs were suspected of dangerous leanings toward socialism.

The Handel and Haydn Society, founded in 1815, is one of the oldest choral societies in the world: only a few have flourished for more than its 165 years. The early membership rolls included merchants, manufacturers, professional men and a few tradesmen. The latter seem to have resigned after short periods, either because they lacked the leisure time or because they were not made welcome in what must have seemed a closed circle. In short, it was an organization expressive of solid middle-class values, even later in the century when its 600 or more members came from all walks of life. (Women are included in this number, though “ladies of the chorus” were barred from official membership in the society until 1967.) Possibly due to an excess of that democratic spirit which was so feared by our German policeman, the by-laws of the Society put musical decisions in the hands of the elected President, who might even decide to do the conducting himself. The Society’s first conductor, Gottlieb Graupner, was a professional and an alumnus of the Salomon Concerts in London, but many years passed before the officers realized that only a competent, well-trained director could provide the necessary, authoritative leadership.

Until that realization dawned, progress was slow: amateurism was the bane of the Handel and Haydn Society in



Single ticket for the closing event of the 1857 festival.



its earliest years, and the by-laws forbade any member from accepting compensation for musical services. In 1853 Karl Bergmann, a member of the touring Germania Orchestra which had just settled in Boston, took over the conductor's baton temporarily and enforced a measure of discipline in the chorus. A performance of Beethoven's Ninth Symphony that year (the Boston première) was a virtual rebirth for the Society. Another ex-Germanian, Carl Zerrahn, succeeded Bergmann and continued to administer the strong tonic of discipline by requiring higher standards for admission to the chorus and regular attendance at rehearsals. Within three years the Handel and Haydn Society was able to mount America's first music festival on the British model: *Creation, Elijah, Messiah*, symphonic works—and a \$2,000 deficit!

The development of permanently established symphony orchestras and large choral societies took place within the framework of the public concert before a fee-paying audience. Both were in different ways emblems of the new independence and self-confidence of the middle class, now determined to enjoy the cultivated pleasures which were formerly the perquisites of the hereditary nobility. The English managerial skill which first made the public concert a viable reality was widely imitated. Establishment of an orchestra became a matter of civic pride to the educated bourgeoisie with the financial means to support it. Private music making in the home flourished as never before; enormous quantities of trivia were churned out to meet the demands of a more affluent society. The piano became the instrument of preference for amateur instrumentalists who, a generation before, might have been members of a dilettant orchestra. Large amateur mixed choirs provided a substitute outlet for those who wished to appear before the public as active votaries of art. The history of nineteenth-century choralism amply demonstrates that there were vast cohorts of such. As noted above, well springs other than the love of music sustained, or at least added a special dimension to a number of European choral organizations. The choral society served a variety of purposes, the realization of which necessitated the maintenance of an amateur constituency.

Modern taste has veered away from the "more-is-better" ethic of choral music; it questions whether the singing of vast throngs can produce a properly *musical* experience. While acknowledging that the size of the chorus depends on the music to be performed, a reduction in numbers with an increase in effectiveness is the aim of twentieth century choral societies. Handel and Haydn subscribers know that the Society has striven for and has maintained the highest standards of choral and orchestral performance, presenting the great masterworks according to the most exacting standards of authenticity and fidelity to the composer. The Handel and Haydn Orchestra numbers among its personnel the best professional musicians in the area; vocal soloists of national reputation are engaged. The Artistic Director and the officers of the Society have determined this year to carry this practice to its logical conclusion: the inauguration of a fully professional, paid chorus of the best singers in the metropolitan area. The special circumstances which make the Handel and Haydn Society America's premier choral institution, its location in a major cultural center and its responsibility to its audience induced the Board of Governors to approve this step, making the Society unique in yet another way. Just as the amateur orchestra finally yielded for good reason to the professional

ensemble, the amateur chorus in a few situations should yield to the professional chorus.

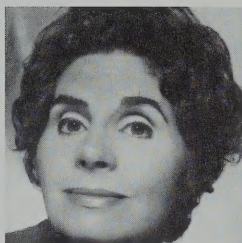
The response to this year's subscription drive for both the choral and instrumental series exceeded all expectations. Henceforth new demands and a far greater commitment of time will be required of the chorus, many of whom are already professional singers by training and experience. Fairness alone calls for recognition of this fact in a tangible way. The requirements of musicianship in a chorus like the Handel and Haydn are more exacting than they are for an opera chorus, all of whose members are paid for their services. If the Society wishes to continue attracting exceptionally qualified singers in a region where there is such extensive (friendly) competition for them among choral societies, it must offer appropriate reimbursement. By so doing, the Society can encourage the development of younger talent by helping to underwrite the cost of vocal instruction, to the benefit of both the individual and the Society.



A ticket for the Handel & Haydn Society's first music festival in 1857.



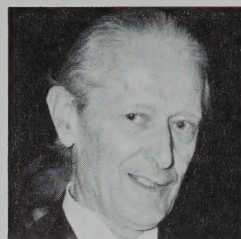
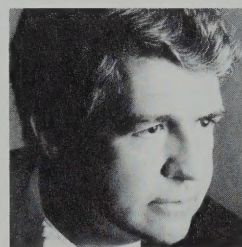
**Eunice Alberts** *Contralto*  
 Boston Symphony Orchestra  
 Vienna State Opera  
 Orchestra  
 Philadelphia Orchestra  
 New York City Opera



**Betty Allen** *Mezzo-soprano*  
 Chicago Symphony  
 Orchestra  
 Houston Grand Opera  
 Santa Fe Opera  
 San Francisco Opera



**Charles Bressler** *Tenor*  
 Orchestre de Paris  
 New York Philharmonic  
 Boston Symphony Orchestra  
 New York Pro Musica



**Hugues Cuenod** *Narrator*  
 La Scala  
 Glyndebourne Festival  
 Boston Symphony Orchestra  
 Handel & Haydn Society



**Doraleen Davis** *Soprano*  
 Philadelphia Orchestra  
 Detroit Symphony Orchestra  
 Kennedy Center  
 Carnegie Hall



**David Evitts** *Baritone*  
 Boston Symphony Orchestra  
 Handel & Haydn *Messiah*  
 recording  
 Opera Company of Boston  
 Los Angeles Philharmonic

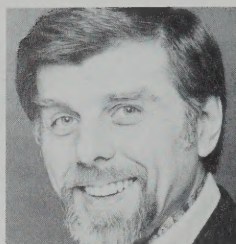
**Judith Raskin** *Soprano*  
Metropolitan Opera  
New York City Opera  
Lyric Opera of Chicago  
Santa Fe Opera



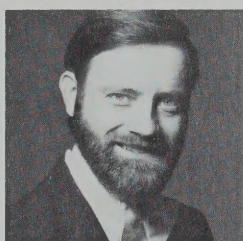
**Pamela Gore** *Contralto*  
Handel & Haydn *Messiah*  
recording  
Boston Symphony Orchestra  
New Hampshire Symphony  
Springfield Symphony



**Will Roy** *Bass*  
New York City Opera  
Mostly Mozart Festival  
Pittsburgh Symphony  
Philadelphia Orchestra



**Jon Humphrey** *Tenor*  
Philadelphia Orchestra  
Cleveland Orchestra  
Handel & Haydn Society  
RCA Victor, Decca, and  
Columbia Records



**Renée Santer** *Soprano*  
Boston Symphony Orchestra  
Berkshire Music Center,  
Vocal Fellow



**Shirley Love** *Mezzo-soprano*  
Metropolitan Opera  
Boston Symphony Orchestra  
Detroit Symphony Orchestra  
Philadelphia Orchestra



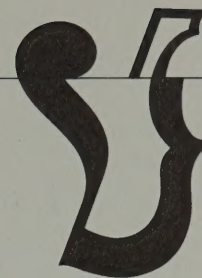
**Linda Zoghby** *Soprano*  
San Francisco Symphony  
Israel Philharmonic  
Royal Philharmonic  
Orchestra  
National Symphony  
Orchestra



**William Parker** *Baritone*  
First Prize winner, Kennedy  
Center Competition, 1979  
Detroit Symphony Orchestra  
New York Philharmonic  
Santa Fe Opera







## Handel &amp; Haydn Society

Thomas Dunn, *Artistic Director*  
Gary Wedow, *Associate Conductor*

Thomas Dunn, *Conductor*

## B o s t o n

J. S. Bach **The Brandenburg Concerti****Concerto No. 1** in F major, BWV 1046

[Allegro]

Adagio

Allegro

Menuetto-Trio-Polacca-Trio

Carol Lieberman, *Violin*

Ira Deutsch and Valerie Edwards, *Oboes*

Francis Nizzari, *Bassoon*

David Hoose and Jean Rife, *French Horns*

**Concerto No. 3** in G major, BWV 1048

[Allegro]

Allegro

Carol Lieberman, Wilma Smith, and Joseph Conte, *Violins*

Patricia McCarty, Robert Barnes, and Endel Kalam, *Violas*

Bruce Coppock, Joan Esch, and Corinne Flavin, *'Cello*

Thomas Coleman, *Double Bass*

Mark Kroll, *Harpsichord*

**Concerto No. 5** in D major, BWV 1050

Allegro

Affettuoso

Allegro

Elinor Preble, *Flute*

Carol Lieberman, *Violin*

Mark Kroll, *Harpsichord*

*Intermission*

**Concerto No. 4** in G major, BWV 1049

Allegro

Andante

Presto

Carol Lieberman, *Violin*

Morris Newman and Deborah Booth, *Recorders*

**Concerto No. 6** in B-flat major, BWV 1051

[Allegro]

Adagio ma non tanto

Allegro

Patricia McCarty and Robert Barnes, *Violas*

Sarah Cunningham and Olivia Toubman, *Viole da gamba*

Bruce Coppock, *'Cello*

Thomas Coleman, *Double Bass*

Mark Kroll, *Harpsichord*

**Concerto No. 2** in F major, BWV 1047

[Allegro]

Andante

Allegro assai

Carol Lieberman, *Violin*

Morris Newman, *Recorder*

Ira Deutsch, *Oboe*

Edward Carroll, *Trumpet*

## S e a s o n

166th

Third Concert

Wednesday Evening

January 21

1981 at 8:00 p.m.

Next concert of the Handel & Haydn Society at  
Symphony Hall: February 18, 1981 at 8:00 p.m.

Tonight's performance is supported in part by a grant  
from the Massachusetts Council for the Arts and  
Humanities and the National Endowment for the Arts.

The taking of photographs and the use of recording  
equipment in this auditorium is not allowed.

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Everyone is invited to Symphony Hall's Hatch Room  
(on the street level toward the Huntington Avenue  
end of the hall) for a drink after the concert.

Program and cover design by Ben Day.

Production assistance by  
Anne Schaper, Lisa Fontaine,  
and Joel Markus.

**H & H**



**Johann Sebastian Bach** *Brandenburg Concertos*

In gathering together "Six Concertos for Several Instruments" for the Margrave of Brandenburg, Bach was not implying that they be played as a cycle in the order of the presentation manuscript. Apart from the "Goldberg" Variations and the canonic variations on "Vom Himmel hoch," Bach's great instrumental collections were not conceived for cyclic performance. In the case of the "Brandenburgs" he wanted to place before the Margrave's eyes specimens of the diverse ways in which the concerto grosso could be treated. This very characteristic makes them excellent choices for performance on a single evening, while a concert of the Art of Fugue or the Well-Tempered Clavier is not for the average listener unenamored of invertible counterpoint, stretto and other recondite fugal devices.

Issuance of homogeneous collections of music began with the dawn of music printing. Books of Masses and madrigals by a single composer continued to appear throughout the Renaissance and early Baroque, and the evolution of major-minor tonality over the course of the late seventeenth century provided a ready means for organizing collections of instrumental music. An ascending order of keys, as in Bach's *Sinfonie*, *Inventions* and *Well-Tempered Clavier*, was an obvious framework. For collections of only a few pieces a scheme of selected major and minor keys might be chosen. Arcangelo Corelli, the epitome of refinement and formal balance, furnished models in his cycles of *Sonate* (1681 to 1694) and *Concerti* (op. post., 1714). Perhaps the most significant publication for the development of Bach's own organizational principles, both for individual works and entire collections, was Antonio Vivaldi's *L'Estro Armonico* (Amsterdam, 1712), which has been called "the first systematically organized cycle of European instrumental music." Such large-scale organization exemplified an abstract ordering principle, not a suggestion for performance order.

The Brandenburg Concertos are the culmination of Bach's intense study of the Vivaldian concerto. Vivaldi's popularity in Germany during the second and third decades of the eighteenth century was phenomenal. The Saxon Provincial Library at Dresden owns the largest collection of eighteenth-century Vivaldi manuscripts outside Italy. Bach's first substantial contact with the idiom occurred in 1713, thanks to the enthusiasm of a princely dilettante, Johann Ernst of Sachsen-Weimar, the talented nephew of Bach's employer at the time. The young prince returned from study in the Netherlands fired with zeal for the new Italian music. In



Amsterdam he had heard the blind organist of the Nieuwe Kerk play transcriptions of concertos and sonatas. Probably at Johann Ernst's insistence, Bach transcribed for organ and harpsichord solo a large number of concertos which the prince had brought back. Johann Ernst absorbed the Italian idiom rapidly: he wrote a number of concertos for which Bach supplied keyboard transcriptions (BWV 592, 595, 982, 987).

Later, in the autumn of 1717, Bach visited Dresden and renewed acquaintances with a friend of several years, Johann Georg Pisendel, a violin virtuoso who had just returned from Italy and study with Vivaldi himself. He undoubtedly revealed to the eager Bach the unexpected wonders Italy had to offer, not just the published collections of Vivaldi's music but the yet more brilliant virtuoso works which circulated in manuscript form. Obviously the ensemble concerti fascinated Bach, for he saw in them the broad possibilities for instrumental display and the ways in which the Vivaldian thematic types could be developed into works of even greater complexity and harmonic richness. Bach now had at his disposal models of both the older traditions of the ensemble concerto (Corelli) and the most modern solo concerto (Vivaldi) demanding advanced instrumental technique.

Bach responded to these stimuli in Weimar, and after he moved to Cöthen in 1717, he created his own supply of group and solo concertos. The concertos for one and two violins and the Brandenburg Concertos are the most familiar examples of this activity. Many of the harpsichord concertos (BWV 1050, etc.) are thought to be arrangements, made in Leipzig, of earlier violin concertos. The extraordinary range of styles in the Brandenburg Concertos is a strong argument for the existence of a much larger body of ensemble concertos, now lost or converted into cantata choruses for Leipzig.

It is thus reasonable to regard the Brandenburg Concertos as specimens of court music making at Cöthen between early 1718 and March 1721, the date of the presentation manuscript. About a dozen musicians, including the Kapellmeister Bach and Prince Leopold, were available. Though court records are not complete, it seems that only the first Brandenburg requires instruments not available in the Cöthen orchestra: two horns and extra oboes. In the small princely orchestra each player was a soloist; even music nominally orchestral took on the transparency of chamber music. Bach probably played viola in the concertos, taking over the harpsichord only for the virtuoso cembalo concertante part of No. 5. Prince Leopold played the gamba and harpsichord continuo. The professional court gambist was Christian

Ferdinand Abel (1682–1761), whose famous son Carl Friedrich collaborated with Johann Christian Bach in organizing a successful public concert series in London.

The man whom Bach wished to impress with his talents, Christian Ludwig, Margrave of Brandenburg, was the leading patron of musical activities in Berlin. Although the dedication letter (in French) is obsequious after the fashion of the day, it does not exaggerate "the fine and delicate taste which everyone knows You have for musical works." The Margrave had a large and discriminatingly chosen music library. The inventory of his estate mentions 177 concertos "von diversen Meistern," among which was surely the autograph score of the Brandenburg Concertos. It is not known if the Margrave had parts for any of Bach's concertos copied out. Bach would have offered his selection with an eye not only to variety but also to practical use by the dedicatee's musical establishment. He had played for Christian Ludwig in Berlin, and consequently had a sense of his preferences and musical resources.

"Concerto" was still a fluid concept in Bach's day, reflecting the broad field of meaning attached to the term since the early sixteenth century. It meant successively (and even contemporaneously) any vocal or instrumental ensemble, vocal music with independent instrumental accompaniment, instrumental ensemble music with solo episodes, and the tutti-solo contrast which we consider the principal characteristic of a concerto. The latter type triumphed due to the influence of Vivaldi, Locatelli and the Italian-inspired violin concerto. In 1753 Rousseau could define a concerto simply as "a piece written for a particular instrument which, after a full-orchestra beginning, plays alone from time to time with a simple accompaniment."

The Brandenburg Concertos are usually classified as *concerti grossi*, an appropriate term if we remember that it signifies doubling of parts, but not invariably a pronounced tutti-solo contrast. In those concertos which have such a contrast, the solo instruments are called collectively the *concertino*. Besides the three-movement structure, the ritornello principle which recalls thematic material like a refrain was an important hallmark of the Italian concerto. This return need not be characterized by a striking change in instrumental color, but it confirms the modulation plan of the movement. Bach, always striving for structural unification, avoids too pronounced an opposition between soloists and orchestra, particularly if the concertino does not make extensive use of motives announced by the tutti.



*Brandenburg Concerto No. 1 in F, BWV 1046*

2 Horns, 3 Oboes, Bassoon, concertante Quart-Violin, Strings and Continuo

A concertino of winds (horns, oboes, bassoons) contrasted with the strings heightens the dualistic element of the concertante principle. As if to compensate for this, Bach derives most of the first movement from about two measures of thematic material: the "trill" of the oboes in the first measure and the two motives of the initial concertino statement. The orchestra participates fully in the development of these, even in those sections which belong nominally to the concertino. There are four ritornelli and three solo sections in the first movement. The second movement, marked Adagio, is a luxuriant duet between solo oboe and violin. Each statement of the theme is separated by a simplified version in the bass; some remarkable dissonances are generated against the accompaniment. The solo violin (a smaller instrument tuned a third higher than the normal violin is intended) has no independent role in the first movement, but it becomes the dominating voice in the third movement. The concerto closes with a leisurely minuet *en rondeau*. Reappearances of the refrain are separated by an oboe-bassoon trio, a polonaise, and a trio for horns and oboes. These dance elements are not as extraneous as they seem: the older meaning of "concerto" did not exclude the dance. The concerti grossi of Corelli and Handel prove as much.

The minuet, with two trios but without the polonaise, was part of the original version of this concerto without the present third movement. It is thought that Bach may have used this shorter version as a Sinfonia for Cantata 208, written for the birthday of the Duke of Weissenfels in 1713. (The famous "Sheep may safely graze" comes from this, Bach's first secular cantata.) At a later date Bach reworked the concerto in its familiar Brandenburg format. Oboes replaced violins in the trio for horns; motives in the original violin line which too obviously resembled the ritornello of the first movement of Brandenburg No. 2 were deleted. Bach continued to adapt the concerto to new purposes. In 1726 the first movement served as the Sinfonia to Cantata 52, and the solo sections of the third movement were texted for Cantata 207 in that same year. The music of this cantata surfaced again in 1734 or 1745 to celebrate the name day of Augustus III (BWV 207a).

*Brandenburg Concerto No. 3 in G, BWV 1048*

3 Violins, 3 Violas, 3 Violoncellos, Bass and Harpsichord

This is an example of the orchestral concerto without a concertino of soloists. Bach develops the interplay among three blocks of sonority: violins, violas and cellos. The procedure

descends directly from early Baroque polychoral devices, but here the interchange is more rapid and pervaded in the first movement by three motivic fragments derived from the ritornello. The anapestic figure heard at the beginning is a constant point of reference. Violins and violas are often divided to make three-part chords, but the bass instruments usually play in unison. The initial portion of the first movement is a self-contained ABA, the conclusion of A signaled by a descending scale. First violins then play an ornamental figure which also separates the developments of the main thematic material. The movement closes with the obligatory ritornello. In this concerto Bach departs from the three-movement standard: only two chords separate the two fast movements. Obviously Bach did not want a slow movement at this point; he would hardly have submitted an incomplete work in an important dedication manuscript. At this evening's performance a harpsichord cadenza will be interpolated. The final movement maintains the independent treatment of violins, violas and cellos. Virtually all of it derives from the violin figure on the first two beats, treated both in sequence and by inversion. The movement is a binary form, the second section exactly three times the length of the first. In 1729 Bach rescored the first movement of this concerto; with the addition of winds it became the Sinfonia of Cantata 174.

*Brandenburg Concerto No. 5 in D, BWV 1050*

Transverse Flute, Violin, Harpsichord concertante and Strings

This concerto is the most modern, and certainly the most novel, of the entire set. With it Bach virtually created the keyboard concerto, a genre to which he devoted special attention as conductor of the Leipzig Collegium Musicum a decade later. The harpsichord breaks away from its usual supporting function in Baroque orchestral music. Instead, it participates fully in the concertante activity, prolonging it into the celebrated cadenza of the first movement. This singular role for the harpsichord is embedded in a movement which displays Bach's usual care for thematic integration. The ritornello, though short, gives an impression of breadth and nobility, a spirit maintained by the cantabile solo entries. Frequent returns of ritornello fragments punctuate the elaboration of this thematic material by the concertino. A pianissimo flute and violin dialogue splits the movement into two parts. The Affetuoso is a quartet movement without orchestra, like the comparable movement in the Second Brandenburg Concerto. In this case the harpsichord supplies the fourth obbligato voice as well as the continuo accompaniment. There is a thematic contrast between the dotted rhythm (long-short) and an embellished broken chord



in equal note values, the whole played out in a kind of ritornello-solo adaptation in a chamber-music context. The light-hearted gaiety of the gigue is then wedded to a concertante fugue in da capo form, thus ending the concerto in a mood of soaring exuberance. Fugal procedures must be satisfied with second place in favor of a playful treatment of the subject by the concertino group.

*Brandenburg Concerto No. 4 in G, BWV 1049*  
Solo Violin, 2 Recorders, Strings and Continuo

The fourth concerto in the series fairly bubbles with vitality from the very first notes of the recorders. In deference to these gentle instruments the first movement is rather lightly scored, incidentally reducing the tutti-solo contrast. It falls into a ternary form which is coordinated with the expected reappearances of the ritornello. The first section (and of course the last) is a threefold repetition of the opening solo *cum* orchestra statement. The solo violin initiates the developmental middle section, virtually dominating it with brilliant passage work. There are two subtle returns of the ritornello in this middle section. Corelli would have easily recognized the Andante of the Fourth Brandenburg Concerto: its echo effects, gentle lyricism and the reinforcing function of the orchestra were cornerstones of his art. It is a binary form finished off by a recorder flourish and an inconclusive cadence. The concertante fugue which closes this concerto is more complex than the ones in Brandenburgs 2 and 5. The subject itself has a wonderful "swing" to it. Developments fall to the tutti, episodes (in which the entire subject does not appear) to the concertino. In this way the structural outline of the piece is clarified through the medium of sonorous values. Bach later turned the entire concerto into a harpsichord concerto (BWV 1057) for performance by his Leipzig Collegium Musicum. The piece was transposed down a tone, the flutes retaining their parts and the keyboard taking over the virtuosic solo violin role.

*Brandenburg Concerto No. 6 in B flat, BWV 1051*  
2 Violas da braccio, 2 Violas da gamba, Violoncello, Bass and Harpsichord

This concerto is the oldest type represented in the Brandenburg collection. It is substantially an orchestral concerto, but the two violas (called "da braccio" to distinguish them from the gambas) together with the cello function as a quasi-concertino. Their soloistic function appears most clearly when the orchestral weight is reduced by subtraction of instruments or by *piano* dynamic markings. In the absence of

violins, the violas take the leading role. They seem to be chasing each other in the ritornello of the first movement while the other instruments provide a pulsing background. Chord changes are infrequent, but the joyous syncopations of the violas impart an irresistible forward thrust to the ritornello. The texture lightens after the first cadence, and four solo motives are heard in succession from the first viola. Then the ritornello returns five times in fairly regular order, demarcating the new keys and interrupting the beautiful flow of the solo episodes. Throughout the movement Bach relies on sequences which give an air of predictability and naturalness to the tight network of imitations. The slow movement explores in trio fashion some of the more graceful qualities of a familiar Baroque theme. There are four expositions of the theme before it descends to the bass and leads into a coda. The last movement makes unmistakable reference to the first. Pronounced syncopations, rectified by a strong underlying quadruple beat, give a wonderful vitality to this piece in da capo form. Viola and cello have particularly brilliant lines. If Bach played the viola in this concerto, he was no mean performer on the instrument.

*Brandenburg Concerto No. 2 in F, BWV 1047*  
Trumpet, Flute, Oboe, Violin, Strings and Continuo

This concerto is one of the greatest examples of instrumental virtuosity in Bach, and a fitting close to an evening spent with the Brandenburg Concertos. The extreme timbral differentiation within the concertino creates competitive excitement in the quick movements, though the soloists are thoroughly integrated with the orchestra: they play alone for only eight measures. Four motives are heard in the brief ritornello, the third an inversion of the first. From them is drawn the material for almost continuous development. The concertino is so taken up in this activity that its special theme hardly puts in an appearance. In the Andante Bach spins out a sustained series of imitations among flute, oboe and violin over a broken chord bass. The movement falls into two large sections, the second introducing the "sigh" motive appropriate to its delicate tracteries. The orchestra is omitted from this middle movement and, except for the continuo, has little of importance in the final Allegro, a fugue for the concertino principals.



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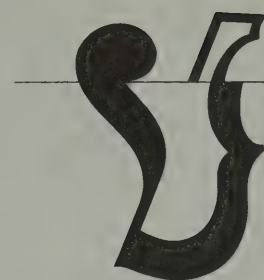
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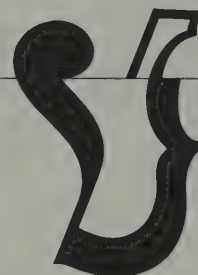
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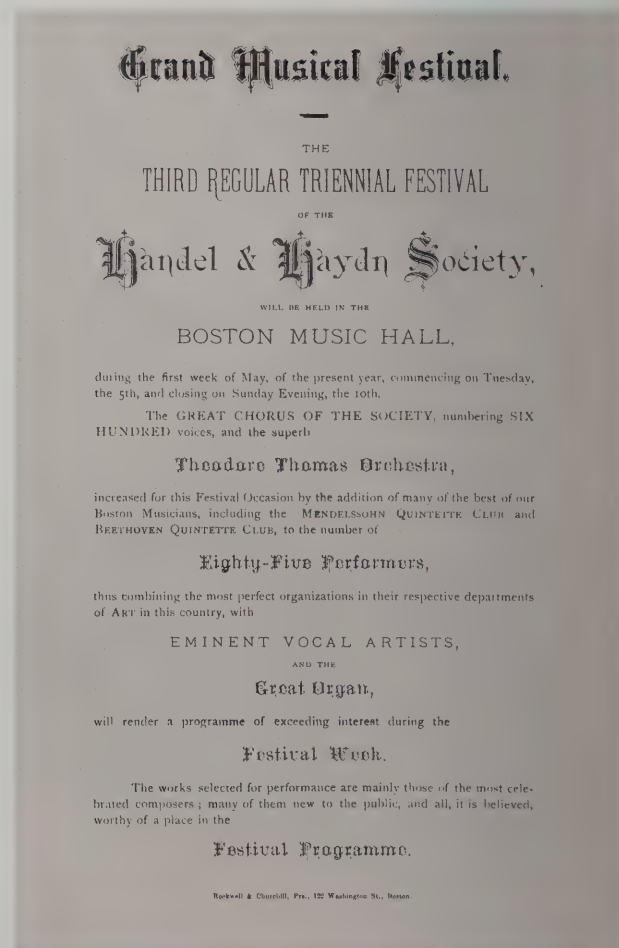
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Announcement of the Third Triennial Festival in 1874.



## How has Thomas Dunn brought a new look to H&H performances?

In Thomas Dunn, the Society's Artistic Director, there exists a combination of imaginative programming and classical artistry unsurpassed in the national musical scene.

Under his direction, the Handel & Haydn Society Chorus, a finely-tuned corps of singers, has gained a reputation as a virtuoso group of professionals.

Exacting the highest standards of achievement from his musicians, Dunn affirms, "We must leave a work better for our performance. Better understood. Better loved." Stressing the integrity of performance with respect to the composer's intentions, Dunn's musical scholarship becomes innovation, bringing audiences closer than ever to the genius of the world's great composers.

It is due largely to Maestro Dunn's talents that the Handel & Haydn Society today is an unqualified artistic success, claiming its rank as America's pre-eminent musical organization.

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*"The performance was consistently on that high plane of excellence Dunn has displayed since becoming music director of the Handel & Haydn Society."*

*Peter M. Knapp (The Patriot Ledger)*

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## H&H Become a member

### What you will receive.

advance notice of programs and special consideration in  
filling single ticket and subscription orders

invitations to special events and post-concert gatherings

a complimentary copy of our Notebook on Haydn's *Seasons*

listing in concert programs

### How you can help.

As an individual you can assist us in two ways:

1. By a generous, tax-exempt gift.
2. By getting together a small group of friends to obtain their help as well. The H&H Society will be pleased to have one of its top officers speak informally at any such meetings.

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"... and especially anyone who heard the Handel & Haydn Society's performance of it [Haydn's Creation] last Friday night, recognizes it for the sublime piece of music it is... The chorus sounded splendid, offering both enthusiasm and limpid tone, and delighting the listener..."

Ellen Pfeifer (The Boston Herald American)

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**H&H**  
**Become a member**

☐ Enclosed is my (our) check in the amount of \$25 as my  
(our) membership contribution for this season.

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